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EDUCATIONAL AND SCIENTIFIC INSTITUTE OF PHILOLOGY

Department of English Philology and Intercultural Communication

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Introduction to Ukrainian Studies

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“Introduction to Ukrainian Studies” is a handbook based on the programme of the discipline taught to 1st year foreign Bachelor students of the specialty 035 “Philology”, specialization 035.041 “Germanic languages and literatures (including translation), first language – English” of the educational programme B11.041 “English Philology and two foreign languages”, and can be used for both classroom and independent work.

The present edition includes theoretical material covered by the programme and introduces readers to the features of Ukrainian national costume, the most popular dishes of Ukrainian traditional cuisine and the architectural identity of the country. Each section contains a number of photos and drawings taken from open sources.

The edition is intended for foreign students studying English philology at Kyiv National University as well as everyone who is interested in Ukrainian culture.

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Кафедра англійської філології та міжкультурної комунікації

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Написаний англійською мовою навчальний посібник «Українознавчі студії» підготовлений на основі програми дисципліни, яка викладається іноземним студентам першого курсу ОР «Бакалавр» спеціальності 035 «Філологія» спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська» освітньої програми В11.041 «Англійська філологія та дві іноземні мови», і може бути використаний як для аудиторної, так і для самостійної роботи з навчальним матеріалом.

Пропоноване видання охоплює теоретичний матеріал, включений до програми дисципліни, і знайомить читачів з особливостями українського національного костюму, найпопулярнішими стравами традиційної кухні і архітектурним обличчям країни. Кожний розділ містить низку фотографій та малюнків, взятих з відкритих джерел.

Видання призначене для іноземних студентів, що вивчають англійську філологію в Київському національному університеті, та всіх, хто цікавиться питаннями української культури.

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INTRODUCTION

The training of Bachelors of Philology who pursue the educational programme B11.041 “English Philology and Two Foreign Languages (language of instruction – English)”, designed for foreign citizens, includes teaching the discipline “Introduction to Ukrainian Studies”. The course aims to provide foreign students with systematic knowledge about the geography and history of Ukraine, the culture of Ukrainians and other peoples inhabiting the country, the state structure, economic situation and the state’s role in world processes. The course was developed by the joint efforts of the teaching staff of the Department of the History of World Ukrainians of the Faculty of History and the Department of English Philology and Intercultural Communication of the Institute of Philology at Taras Shevchenko National University of Kyiv.

The discipline is taught to the first-year Bachelor students in a total of 240 hours (8 ECTS credits). Each semester provides for 30 hours of lectures and 30 hours of seminar classes; 60 hours each semester are allocated to independent work. Both semesters end with a credit test as a form of final control.

The lecturers of the Department of English Philology teach the following topics of the discipline provided for by the programme: national costume, traditional cuisine, folk holidays, music, architecture, Ukrainian literature, education and science in Ukraine. The present handbook introduces readers to the features of Ukrainian national costume, the most popular dishes of traditional cuisine and the architectural identity of the country. Each topic is allocated a chapter, which in turn is divided into several sections and smaller subdivisions. Each section contains a number of photographs and drawings taken from open sources. At the end of the sections, a set of questions is presented. Chapters conclude with a series of tasks and a multiple-choice test. The list of references as well as the terminology index are provided at the end of the edition.

ВСТУП

Підготовка бакалаврів філології за освітньою програмою В11.041 «Англійська філологія та дві іноземні мови (мова навчання – англійська)», розрахованою на іноземних громадян, передбачає викладання дисципліни «Українознавчі студії» – “Introduction to Ukrainian Studies”. Курс покликаний дати іноземним здобувачам освіти систематизовані знання про географію та історію України, культуру українців та інших народів, що її населяють, державний устрій, економічне становище країни та її роль у світових процесах. Курс розроблено спільними зусиллями викладачів кафедри історії світового українства історичного факультету і кафедри англійської філології та міжкультурної комунікації Навчально-наукового інституту філології Київського національного університету імені Тараса Шевченка.

Дисципліна викладається у 1–2-му семестрах першого року навчання у загальному обсязі 240 годин (8 кредитів ECTS). У кожному з семестрів передбачено по 30 годин лекцій і 30 годин семінарських занять; на самостійну роботу відведено по 60 годин. Обидва семестри завершуються заліком як формою підсумкового контролю.

Викладачами кафедри англійської філології читаються такі теми дисципліни, передбачені програмою: національне вбрання, українська кухня, народні свята, музика, архітектура, українська література, освіта і наука в Україні. Пропонований навчальний посібник знайомить студентів з особливостями українського національного костюму, найпопулярнішими стравами традиційної кухні і архітектурним обличчям країни. На кожному темі відведено по розділу, який у свою чергу поділяється на декілька підрозділів і пунктів. Розділи містять низку фотографій та малюнків, взятих із відкритих джерел. Після кожного підрозділу подано серію запитань. Розділи завершуються низкою завдань та тестом множинного вибору. У кінці розробки розташовано список використаних джерел та термінологічний покажчик.

Chapter 1.

UKRAINIAN NATIONAL COSTUME

1.1. The role of embroidery in Ukrainian traditional culture

Each nation has its traditional clothing that constitutes invaluable heritage, an integral part of its culture. The symbol of the Ukrainian people is *vyshyvanka* (from Ukrainian verb “vyshyvaty” – to embroider), which is an embroidered shirt or blouse. It must be emphasized that in traditional Ukrainian society embroidery used to be everywhere. It was not only part of national costume: embroidered towels (*rushnyks*) were used to decorate the interior of village houses called *khatas* (Fig.1.), to adorn churches and home Orthodox icons (Fig.2-3), graves in a cemetery (Fig.10). Towels with symbolic embroidery could be seen at all the important events in a life of a person: at weddings, christening ceremonies and funerals.

During **the wedding ceremony** the bride and bridegroom had “to step on rushnyk”. This set expression in Ukrainian means “to get married” (Fig.4-5). Rushnyk – a long embroidered towel – symbolizes the road along which husband and wife have to walk together all their life, no matter what difficulties they may encounter on the way.

During **the christening ceremony** babies after being plunged in water were wiped with a special rushnyk and dressed in a special embroidered shirt – vyshyvanka (Fig.6-7).

During **the welcoming ceremony** girls and women presented dear guests with special festive bread (*korovai*) with a small pot of salt on top of it. Korovai was served on an embroidered towel (*rushnyk*) (Fig.8-9).

Embroidered rushnyks were used **at funerals**, and grave crosses were decorated with them immediately after the burial ceremony. Every year when the Orthodox commemorate the dead (a week after Easter) they decorate gravestones with rushnyks as well. This is because rushnyk symbolizes the road of our life – from birth to death, and it is also a way to eternal life in heaven (Fig.10).



Fig.1. Embroidered towels in the interior of a village house



890 × 1185



75 × 500

Fig.2-3. Orthodox icons decorated with embroidered towels



Fig.4-5. Rushnyk at the wedding ceremony



Fig.6-7. Embroidered rushnyk at the christening ceremony



Fig.8-9. Korovai on rushnyk during the official welcoming ceremony of a foreign politician



Fig.10. Grave crosses decorated with rushnyks during the memorial days after Easter

Questions:

1. Where can one find embroidery in Ukraine?
2. What do Ukrainians call an embroidered shirt or blouse? What verb does it come from?
3. What does an embroidered towel symbolize? In what ceremonies is it used?
4. Describe the role of embroidery in your culture. Where can it be found?

1.2. Embroidered shirts and their patterns

As it was already mentioned, **embroidered shirts and blouses** constitute an indispensable part of Ukrainian national costume for both men and women. As for the arrangement of patterns on a shirt, they are concentrated on the neck, cuffs and hem – that is in places where the clothing item is most closely adjacent to the body (Fig.11-12).

Appearing all across the country, Ukrainian embroidery varies widely depending on the region. Each region has its most typical patterns as well as colour palette and types of stitches (embroidery techniques). The most widespread is the cross-stitch technique. It gradually gained ground in the mid-19th century and eventually replaced the majority of other techniques.

As far as **embroidery patterns** are concerned, *floral motifs* are more common in Central and Eastern Ukraine with an insignificant addition of geometrical ornaments. In Western Ukraine, on the contrary, *geometrical patterns* prevail. They are believed to symbolize the Carpathian Mountains (Fig.13-16).

Ukrainian embroidery has many **variations from region to region, and even from village to village**. However, taken together these patterns represent a definite Ukrainian national style. **Red and black** are the most common colors of Ukrainian embroidery. There are **red-and-black** patterns, **just red** patterns and even **white-on-white** patterns. The latter are especially popular in Poltava region (Fig.17-20) [1; 7; 11].



Fig.11-12. Man's embroidered shirt

Woman's embroidered blouse



Fig.13. Typical floral motifs of Central Ukraine



Fig.14. Typical geographical patterns of Western Ukraine



Fig.15. Typical embroidery patterns of each of Ukrainian regions



Fig.16. A map of Ukraine showing embroidery patterns dominating in each region



Fig.17. Black-and-red pattern



Fig.18. Red monochrome pattern



Fig.19-20. Poltava white-on-white embroidery

Questions:

1. Where exactly is embroidery located on traditional shirts and blouses? Why?
2. What is the most popular embroidery technique? When did it replace all the other techniques?
3. What are the regional differences in embroidery patterns? Which patterns prevail in Central and Eastern Ukraine? Which ones dominate in Western Ukraine?
4. Describe the colour palette of Ukrainian traditional embroidery. What are the most popular colour combinations?
5. What are the most widespread embroidery patterns in your country? Compare them with Ukrainian embroidery. Can you find any similarities?

1.3. The symbolism of Ukrainian embroidery patterns

Ukrainian embroidery used to be an everyday art in the common people's lives until the late 19th century, when it became more of a craft. In traditional Ukrainian society people treated embroidered clothes with great respect. Women decorated shirts with different patterns for their husbands and children, giving attention to each symbol because they all have a definite meaning [8]. People endowed embroidery with extraordinary power, believing that it determines the destiny of a man.

According to traditional beliefs, embroidery fills its owner with health, spiritual and physical beauty, light and love. After all, each embroidered element that adorns a Ukrainian shirt carries a magic value and gives its master a particular force, protects him. **Viburnum** means beauty, oak symbolizes strength and life, **roses** stand for passionate love, **poppy** is the symbol youth and protects from evil, and **sunflower** is the symbol of the sun, light, and labor (Fig.21-24).

A prerequisite for the magic power of embroidered symbols are the bright and clean thoughts of the woman who embroiders a shirt. With each stitch or cross, embroidery embraces a piece of human soul. Good and sincere thoughts must also be expressed by a person wearing an embroidered shirt, only in this case the shirt will become a magic amulet for the one who wears it. Thus the embroidered shirt

is something sacred. The first embroidered items played not so much the function of clothes, as, according to beliefs, protected their owners from evil. It must be noted that people used to be very superstitious in those days – and not without reason: no medicine was available, many people died young, so they sought protection from evil forces. Thus, clothes were believed to have protective power. In embroidery people tried to encrypt a kind fate, health, happiness, joy, love, wealth.

Mothers embroidered shirts for their children in hope that their future would be bright and carefree. Each girl was supposed to stitch a shirt for her future husband and several blouses and towels for herself as part of her dowry. Embroidered clothes were worn both on weekdays and on holidays. The best shirts were worn on special occasions. Talented embroiderers reproduced the ornaments from their grandmothers' chests, often competing with each other – who would do better until the next holiday, and then proudly boasted to each other about their unique masterpieces at the festive temple liturgies [3].



Fig.21. Embroidered roses



Fig.22. Poppies



Fig.23. Sunflowers



Fig.24. Viburnum

Questions:

1. Why did people in traditional society endow embroidery with extraordinary power? Why were they superstitious?
2. Who used to sew and embroider shirts and blouses back in the past? What was required from that person?
3. What do different flowers symbolize in Ukrainian embroidery?
4. What do geometrical patterns symbolize?
5. Was embroidery in your culture believed to have supernatural power?

1.4. The main items of Ukrainian national costume



Fig.25. Traditional men's and girls' apparel of Central Ukraine

An indispensable part of both men's and women's Ukrainian national costumes is an embroidered shirt/ blouse called vyshyvanka (Fig.25-28). However, there were some differences between them. A traditional woman's blouse used to be longer than a man's shirt. It consisted of two parts. The lower part was often made from a more firm fabric (Fig.26). Nowadays, however, women's blouses are made as short as men's shirts so that they could be worn with any item, including jeans – and not only as part of national apparel (Fig.27-28). In the pictures below you can see examples of traditional long women's blouses-gowns and modern embroidered shirts and blouses.



Fig.26. Traditional women's long blouses



Fig.27. Modern man's shirt and woman's blouse



Fig.28. Modern way of wearing embroidered shirts and blouses

Any traditional men's and women's apparel would be incomplete without **red leather boots – choboty** (Fig.29-30). Back in the past they were extremely expensive, and only rich families could afford them. Therefore if a person owned these boots, they would try to wear them only on festive days and special occasions.



Fig.29. Women dancing in traditional red boots



Fig.30. Men in traditional clothes wearing red boots

When it comes to traditional clothes we should remember that they were divided into **everyday clothes** and **festive clothes**. The former were more modest and simple while the clothes worn on Sunday and on religious holidays like Christmas and Easter were really smart, they were made of the best and most expensive fabrics with very good embroidery, etc. Also from a woman's costume you could easily understand her social status [9].

Nowadays you can see people wearing the full traditional apparel only during special festive ceremonies. You can also see actors wearing the national costumes at the concerts where they perform Ukrainian traditional dances or sing in a Ukrainian opera. More often you can see Ukrainians of both genders wearing an embroidered shirt or blouse in the warm season of the year. In 2006 a special day was set in mid-May when every Ukrainian is encouraged to wear a *vyshyvanka* at work [7]. The aim of this campaign is to encourage Ukrainians to show respect to their ancestors and their native culture in the modern globalized world.

1.4.1. Men's costume



Fig.31. Cossack's apparel (picture of the 18th c.)

Men's traditional costume consisted of an embroidered shirt named *vyshyvanka*, wide trousers known as *sharovary*, a long jacket called *zhupan* and a warm coat named *kozhukh* (Fig.31).

Sharovary is a kind of men's trousers, part of the attire of Ukrainian Cossacks (Fig.32-33). They are wide and free but gathered at the waist and at the bottom near the ankles. This item is of Turkish origin. Exposure to this dress must have occurred in battles with the Ottoman Empire. The presence of sharovary in the apparel of the Ukrainian Cossacks of Zaporizhia is noted by German ambassador to Poland Erich Lassota in the 16th century. A comprehensive description of Cossack dress is included in the publication of "Description of Ukraine" (1651) by the French cartographer and military engineer Guillaume de Beauplan.

Zhupan is a long garment of Turkish origin that was worn by almost all males of the nobility in the multi-ethnic Polish state in the 16th – 18th centuries as well as by Ukrainian Cossacks, who continued to wear it up to the mid-19th century (Fig.34-35).

Kozhukh is a traditional Ukrainian sheepskin coat (Fig.36-37). Generally worn in the winter, kozhukh was normally made of sheepskin, sometimes decorated with embroidery and leather cords, tassels and other accessories. This item was tight at the waist, sometimes very long. There were two main variations, those with straight backs and those with detached backs. Variations of kozhukh were worn throughout Ukraine, but it was primarily used in the middle Dnieper River region, including the Left Bank and steppe areas, and in north-western Polissya. They were especially popular among Cossacks, though they were also worn during the Kyiv Rus period [4; 5].



Fig.32-33. *Sharovary* traditional trousers



Fig.34-35. *Zhupan* coat



Fig.36-37. *Kozhukh* sheepskin coat

1.4.2. Women's costume



Fig.38. A girl and a woman in traditional garments

Women's traditional costume consisted of a *vyshyvanka* – a long embroidered blouse whose lower part was made of firm fabric. A woolen piece of checked fabric (*plakhta*) was put on like a skirt (Fig.39). Women wrapped this piece of woolen cloth around their thighs. Then they put on an apron (*zapaska*) to protect *plakhta* from dirt (Fig.40). There was also a waistcoat (*korsetka*) in case of cold weather (Fig.41).

There used to be a significant **difference** between **a married woman's** and **a girl's costume**. It consisted mainly in the **headdress and hairstyle** (Fig.38, 42). Unmarried girls were allowed to show their beauty, that is their hair, styled in a braid in order to attract future husbands. They highlighted their hair with a wreath (*vinok*) made of natural or artificial flowers with colourful silk ribbons mainly of red colour (Fig.43-46, 49). But once a girl got married she was supposed to hide her hair modestly under a kerchief and not to show it in public any more. No braids were allowed, only a tight bun under a kerchief known as *ochipok* (Fig.47-48, 50) [2; 5; 8].



Fig.39 Grey *plakhta* skirt



Fig.40 White *zapaska* apron



Fig.41 Dark red *korsetka* waistcoat



Fig.42. A woman and a girl in Central Ukrainian apparel



Fig.43-46. 19th century photos showing Ukrainian girls in wreaths



Fig. 47-48. 19th century photos showing Ukrainian women in kerchiefs



Fig.49-50. Modern interpretations of a wreath and a kerchief

1.4.3. Women's traditional accessories

Traditional costumes all over the world include not only items of clothing but also different types of accessories and jewellery. This is especially true of women's costumes. Ukrainian traditional apparel for women is not an exception to the rule.

Beaded necklaces are one of the oldest forms of women's accessories in Ukraine. They have many names – *namysto*, *monysto*, *busy*, *korali*, which testifies to their long history and important role in Ukrainian culture. They were not just adornments, but also carried deep symbolic significance.

Traditionally, there are two types of neck jewellery: a string or strings of beads called *namysto* (Fig.51), and a pendant made of coin or strings of coins called *dukach* (Fig.53). Sometimes beads and coins were combined in the same necklace (Fig.52). Common materials for such necklaces are metals, stones, corals

(which symbolized youth and health), wood, leather, glass, etc. They were generally protective or informative, for instance, they could tell how wealthy the family of the woman was, since six strings of coral beads could cost as much as a pair of oxen.

Necklaces have been worn by Ukrainian women for centuries. Over time, beads have varied in colour, form, material and the way they were worn. The earliest neck ornaments were made of pits and seeds taken from vegetables, fruit and grains, and were subsequently replaced by stone, metal and glass beads. Later necklaces were crafted from expensive natural materials such as coral, amber (mined in Polissya and Volyn (Fig.54)), pearls, glass, smalt and garnets. Only wealthy women could afford the latter. Necklaces were also amulets, protecting their owners from evil spirits and bad people.

Woven strings of biser (tiny coloured glass beads) were also very popular among Ukrainian women (Fig.55). Originally, these beads were very precious as they were brought from Murano, but when the Czech Republic started producing them massively, every woman or girl could afford to buy such a biser necklace [6].



Fig.51. Varieties of coral necklaces



Fig.52. Varieties of coral and coin necklaces



Fig.53. A dukach consisting of one coin in the form of a pendant



Fig.54. Amber necklaces from north-western Ukraine



Fig.55. Biser necklaces

1.4.4. Regional differences in traditional attire

One must admit that there used to be significant regional differences in the national costume, especially in women's apparel. The classical apparel is that of Central Ukraine, namely Kyiv region (Fig.25), but the ones in the western part of the country are quite different. They are influenced by Polish (Fig.56-57), Hungarian (Fig.58) and Romanian cultures (Fig.59) [1; 10]. Here are some of the pictures showing regional differences in the national apparel.



Fig.56. Lviv region



Fig. 57. Volyn region



Fig.58. Zakarpattia region



Fig.59. Chernivtsi region (Bukovyna)

To find out more about regional varieties of Ukrainian national costume visit the following website:

http://etno-vyshyvanka.kiev.ua/uk/Ukrajinskij_natsionalnij_odjag.bXxHs/

Questions:

1. What is the main item of Ukrainian national apparel for both men and women?
2. In what way did women's embroidered blouses differ from men's traditional shirts?
3. Why are modern embroidered blouses just as short as men's ones?
4. What do you know about the traditional Ukrainian footwear?
5. Where and when can you now see people wearing Ukrainian traditional clothes?
6. Name the items of men's traditional apparel. Describe each of them.
7. Does men's traditional costume in your country have any similarities with Ukrainian apparel?
8. What are the main items of women's costume in Ukraine?
9. What were the differences between the costume of a girl and a married woman?
10. What are the main items of women's costume in your country? Are there any differences between a woman's and a girl's apparel?
11. Was Ukrainian traditional costume uniform all over the country?
12. The costume of which region is considered classical?
13. Describe traditional women's accessories. What was their role? Was it purely decorative?
14. What are the traditional women's and men's accessories in your culture?

Task 1. Look at the pictures and provide the right answer. Be ready to justify your choice.

1. Which part of Ukraine is the embroidery pattern below typical of?



2. Is this a woman's or a girl's headdress?



3. What is the white embroidered item in the picture called in Ukrainian?



4. What is the name of this traditional coat?



5. Which part of Ukraine is the traditional apparel below typical of?



6. What is the Ukrainian name for the accessory in the picture below?



Task 2. Prepare a report with a presentation on one of the topics given below:

1. Traditional elements in the wedding ceremony in Ukraine.
2. Embroidery in the interior of a Ukrainian village house.
3. Traditional men's apparel of a selected Ukrainian region.
4. Traditional women's attire in a selected region of Ukraine.
5. Comparing Ukrainian traditional attire with the national costume of your country of origin.
6. Comparing traditional women's accessories in Ukraine and your motherland.

TEST

Test yourself on the topic “Ukrainian national costume”

Choose the right answer *a*, *b* or *c* for each question.

1. In traditional Ukrainian culture embroidery can be found

- a) only on traditional clothes
- b) only on towels
- c) both on clothes and towels

2. Embroidered towels were used

- a) for both practical and ritual purposes
- b) only for ritual purposes
- c) only for practical purposes

3. Embroidered towels were used

- a) only in rituals related to sad occasions
- b) only in rituals related to happy occasions
- c) in rituals related to both happy and sad events

4. An embroidered shirt was part of

- a) men’s traditional apparel alone
- b) women’s traditional apparel alone
- c) both men’s and women’s national attire

5. The cut of traditional shirts was

- a) the same for men and women
- b) different for men and women
- c) either the same or different for men and women

depending on the region

6. Nowadays the cut of embroidered shirts is

- a) the same for men and women
- b) different for men and women
- c) either the same or different for men and women

depending on the region

7. Embroidery patterns were

- a) the same all across the country
- b) more or less the same across the country
- c) different depending on the region

8. Geometrical embroidery patterns prevailed in

- a) Central Ukraine

- b) Eastern Ukraine
- c) Western Ukraine

9. The traditional colour combinations of Ukrainian embroidery are:

- a) red and black
- b) blue and green
- c) yellow and blue

10. White-on-white embroidery patterns are especially typical of

- a) Lviv region
- b) Kyiv Region
- c) Poltava region

11. Ukrainian embroidery played

- a) a purely decorative role
- b) a significant symbolic role
- c) different roles depending on the region

12. Back in the past Ukrainians used to attribute protective power to embroidery due to the fact that they

- a) felt unprotected from natural forces
- b) wanted to become stronger
- c) believed in God

13. Nowadays vyshyvankas

- a) are worn only by actors performing roles in plays on national topics
- b) can be worn by modern city dwellers in combination with modern clothes in order to show respect to their ancestors
- c) are put on only on a special Vyshyvanka Day in mid-May

14. The attire of Ukrainian Cossacks has much in common with

- a) Hungarian clothes
- b) Turkish clothes
- c) Jewish clothes

15. Women's and girls' attire was

- a) the same
- b) absolutely different
- c) the same except for one feature

16. The most common women's accessories were

- a) broaches
- b) necklaces
- c) bracelets

Chapter 2.

UKRAINIAN TRADITIONAL CUISINE

2.1. The main features of Ukrainian cuisine.

Cuisine is an indispensable part of every nation's culture, and Ukraine is not an exception to the rule. A well-known English proverb goes "One man's meat is another man's poison", which means that what one person finds tasty may seem disgusting to others. The author admits that some ingredients that Ukrainians use to cook their dishes may oppose to the readers' taste, their religious beliefs or to their idea of what is healthy. Therefore the aim of this chapter is not to propagate Ukrainian cuisine or persuade you to try local dishes but to give an overview of the subject, to name the most popular meals and ingredients as well as to explain their popularity.

When it comes to the traditional Ukrainian cuisine, we must bear in mind the following aspects: **1) the social status and way of life** of people who created this type of cuisine: Ukrainian cuisine is the cuisine of ordinary people, the diet of poor peasants involved in hard agricultural labour; **2) the climate and natural conditions of the territory**: the climate is quite severe, especially in winter; the soil is extremely fertile. This type of soil is called *chornozem* (which literally means "black soil") and cannot be found anywhere else on our planet [16; 19].

If we consider these aspects it becomes clear why:

1) Ukrainian traditional diet consists of so many ingredients, why we mix everything. *This is because people had to eat much to be able to work hard, and they made the most of what the fertile Ukrainian soil gave them.*

2) we love nourishing greasy dishes containing much fat and give preference to **pork** over beef. *We had to eat much in order to survive in cold climate and to be able to work hard. Besides, pigs were much cheaper to keep than cows, therefore we used to keep cows predominantly for milk and pigs for meat.*

3) we drink alcoholic beverages (gorilka). *In the past it was the only way to get warm in our cold climate.*

4) traditional Ukrainian cuisine is losing its popularity among the younger generation. *This is because our way of life has changed dramatically since the 19th century: we are no longer involved in hard labour, most women want to stay slim and therefore prefer low-fat, low-calorie products. Therefore folk diet seems old-fashioned and outdated.*

The main peculiarities of Ukrainian cuisine are as follows:

1. Products are subjected to a complex heat processing – at first they are fried or boiled and then stewed or baked. So, predominance of boiling and stewing over frying, salting over smoking is the most distinctive feature of Ukrainian cuisine. Complex heat processing allows preserving the aroma of the ingredients and adds juiciness to the dishes.

2. Significant consumption of **cereals** (wheat, barley, **rye and buckwheat**) and of dishes made with rye and wheat flour (pies, dumplings, pancakes, bread).

3. **Potatoes** have become the “second bread” in Ukraine since the 19th century. Ever since then they have been used to make first and second courses and side dishes for fish and meat courses. Potatoes have even replaced such traditional vegetables as parsnip and turnip.

4. Wide use of **pork and lard**.

5. Extended use of **sour cream, sunflower oil, poppy, honey and eggs**.

6. Abundance of special **non-alcoholic** (uzvar, kvas, baked milk, fermented baked milk) and **alcoholic beverages** (gorilka, medovukha, etc.)

7. Absence of salads in traditional cuisine (salads and vinaigrettes were brought from Western Europe in the 19th century). Ukrainians preferred soups and stewed vegetables.

8. Peasants had no access to oriental spices as they were extremely expensive, so they used **local traditional spices** such as onions, garlic, horseradish, dill, parsley, cumin, thyme and others. Black pepper, cardamom, cloves, cinnamon appeared in the 16–17th centuries [18].

Questions:

1. Why is it important to consider the social status of the population, the climate and other natural conditions in order to understand and explain the specifics of the cuisine of this or that nation?

2. Describe Ukrainian climate.

3. Is the soil fertile or not? What is it called?

4. Did Ukrainian traditional cuisine reflect the tastes of the nobility?

5. Why did Ukrainians in traditional society prefer nourishing dishes containing much fat?

6. Why did they mix so many ingredients?

7. Why was alcohol indispensable back in the past?

8. What are the main features of Ukrainian cuisine in terms of the product preferences and the peculiarities of the cooking process?

9. Were oriental spices widely available to commoners?

10. Be ready to speak about general characteristics of your national cuisine using the principles described in this paragraph.

2.2. The most popular products and dishes

2.2.1. Cereals

Bread. In Ukraine we say «Хліб всьому голова» which literally means “Bread is the head of everything”. There are many varieties of bread made of wheat flour (the so-called **white bread**). They were expensive to make, so in traditional society only wealthy people could afford white bread. It was also made for special occasions: religious feasts, weddings, welcoming ceremonies, etc.

The three most popular varieties of white bread include *palianytsia*, *kalach* and *korovai*. *Palianytsia* is a plain loaf of white bread (Fig.60). *Kalach* is ring-shaped bread typically served at Christmas and funerals. The dough is braided. The braid is then shaped into a circle symbolizing the circle of life (Fig.61). In Ukrainian circle is *kolo*, hence the name *kalach*. *Korovai* is round braided bread, similar to kalach. It is most often baked for weddings and its top is richly decorated with birds and periwinkle (Fig.62) [16].



Fig.60. Palianytsia



Fig.61. Kalach



Fig.62. Korovai

However, back in the past for everyday meal people preferred loafs of **black bread** made of **rye flour** (*zhyto*), both because it was cheap and because it has a special flavour (Fig.63-64). The best appetizer for a Ukrainian was and remains a piece of black bread with a slice of pork lard on top of it and onions. It is nourishing and tasty (Fig.65).

Black bread can be light brown or dark brown depending on the type of malt added when it is baked. Another ingredient that is present only in the dark brown bread adding to its dark colour, is molasses.



Fig.63-64. Light brown and dark brown bread



Fig.65. Slices of black bread with pieces of lard

Kasha. Cereals are consumed not only in the form of bread but also in the form of a pap or gruel called *kasha*. Kasha is a meal consisting of **boiled cereals**. It can be **porridge, wheat kasha, barley kasha** and **buckwheat kasha**.

Ukrainians grow a special cereal called **buckwheat** (*grechka*). It isn't popular in Western and Central Europe though it can be grown there as well. It was considered to be food for people of lower classes. Wealthy layers of society looked down on it, but it has been proved by dieticians that it is a very healthy food rich in minerals, vitamins, etc.

Kasha can be cooked in different ways. It can be cooked to become firm and crumbly. In this case it is served as a side dish and is eaten with a fork (Fig.66). However, it can also be cooked to become soft, then it is eaten with a spoon like a soup (Fig.67).



Fig.66. Buckweat kasha as a side dish



Fig.67. Buckweat kasha as a soup

2.2.2. Appetizers

The visit card of Ukrainian cuisine is lard (pork fat) called *salo* (Fig.68). It is firm, white in colour and very nourishing. As it was already mentioned, the best appetizer for a Ukrainian is a piece of black bread with a slice of lard on top of it and onions. So you can see that rural population in Ukraine adjusted themselves very well to the existing conditions in order to survive: they got used to consuming **rye bread, boiled buckwheat and pork fat (*salo*)**. All of these ingredients are nourishing, nutritious and contain vitamins and minerals. These ingredients were needed to stay healthy in cold climate and be able to work hard. Lard was one of the most important products of long-term storage, and also one that was used in travels and during lunch on a working day as a source of energy – bread, lard and onions were enough for a whole day of hard work [13].



Fig.68. Ukrainian sandwich: a piece of bread with a slice of lard on top of it

2.2.3. First courses

Borshch is considered the visit card of Ukrainian cuisine along with lard (Fig.69). It is a nutritious soup containing as many ingredients as possible – up to thirty. Borshch is a vegetable soup made of beetroots, cabbage, potatoes, tomatoes, carrots, onions, garlic, dill. There are about 30 varieties of Ukrainian borshch. It may include pork and lard. It is beetroots that give borshch its dark red colour. This soup is usually served with sour cream.

Other soups include **green borshch**, or sorrel soup: water- or broth-based soup with sorrel and various vegetables, served with chopped hard-boiled eggs and sour cream (Fig.70). **Yushka** is a clear soup made from various types of fish such as carp, bream, wels catfish or even ruffe (Fig.71). **Okroshka** is a refreshing soup that is mostly cooked during the summer period (Fig.72). The ingredients vary: it may be prepared with *kvas* or *kefir*, both of which are sour in taste. The accompanying sausages, cucumbers, greens, carrots and radishes should be chopped in relatively large pieces to give it texture [12; 13].



Fig.69. Classical red borshch



Fig.70. Green borshch



Fig.71. Okroshka – cold kefir-based soup



Fig.72. Yushka – fish soup

2.2.4. Second courses

Varenyky. Ukrainian cuisine is rich in flour products since different cereals are grown on this territory. One of the most popular dishes is varenyky. It is a kind of dumpling: crescent-shaped dough with a salty or sweet filling. Salty varenyky is a dish made with potato, mushroom, stewed cabbage or meat filling (Fig.73-74). Among the sweet fillings, cottage cheese, poppy, fruit and berries are especially popular (Fig.75). Interestingly, the name of the dish comes from the Ukrainian verb “varyty”, which means “to boil”. Varenyky is served with sour cream. This dish occupies a special place in Ukrainian folk songs, as well as in literature. For example, one literary critic found as many as 86 mentions of this dish in Mykola Gogol’s writings. In one of his novels Mykola Gogol described the Ukrainian dream: to be really happy you must have enough varenyky with much sour cream. But that’s not all: varenyky must jump into your mouth themselves without any effort on your part. Watch the following fragment from the film adaptation of his “Evenings on a Farm Near Dikanka”:

<https://www.youtube.com/watch?v=0N9glmg0ro>



Fig.73. Salty varenyky dressed with grilled onions



Fig.74. Varenyky dressed with sour cream



Fig.75. Sweet varenyky with cherry filling

Galushky. Poltava region is the motherland of this dish, despite its prevalence throughout the whole territory. Galushky are small pieces of dough, round or rectangular, cooked in water or milk (Fig.76). A feature that sets them apart from varenyky is the absence of any filling. However, before being served, they can be generously sprinkled with grilled pieces of lard or onion, or just added to a soup.



Fig.76. Galushky

Deruny, or potato pancakes. Ukrainians are also passionate about deruny. They are a perfect course for breakfast or dinner. These are lush potato pancakes cooked with onions, eggs and garlic (Fig.77). Mushrooms or minced meat are often placed inside. This recipe is especially widespread in areas bordering Belarus, where the potato holds a special place. Therefore, for example, in the town of Korosten, Zhytomyr Region, the annual International deruny festival is held.



Fig.77. Deruny

Mlyntsi, or pancakes. These are thin pancakes that can be filled with cottage cheese, meat, cabbage, fruit and are served with sour cream (Fig.78-79).



Fig.78. Pancakes without any filling Fig. 79. Pancakes with meat filling

Golubtsi, or cabbage rolls. This is another dish that is prepared on an everyday basis. A mix of millet (now replaced by rice), minced meat, finely chopped carrots and onions with spices is wrapped in cabbage leaves and boiled (Fig.80-81). Like other Ukrainian dishes, golubtsi are traditionally served with sour cream. A similar course called dolma is also popular in the southern regions of the country. This dish differs from golubtsi only in that the filling is wrapped in grape leaves, which gives it a slightly sour taste.



Fig. 80-81. Golubtsi dressed with sour cream and served with sprigs of dill

Kholodets, or **studen**, is the central dish served at all celebrations. Kholodets is made of meat broth, frozen to a jelly-like state, with pieces of meat inside (Fig.82). One of the main ingredients of this aspic is pork leg – its lowest part, the one that ends with hoofs [12; 13; 17].



Fig.82. Kholodets

2.2.5. Desserts

Kutia is one of the best known traditional desserts. It is a festive dish served on Christmas Eve, New Year's Eve and Epiphany Eve (Fig.83). Kutia is a kind of kasha made from whole grains of wheat, barley, millet or rice with the addition of honey or sugar, raisins, nuts and poppy seeds. It is also a ritual dish that is served at funerals and on memorial days (the so-called parental Saturdays).

Pampushky are small salty or sweet yeast-raised buns or doughnuts characteristic of Ukrainian cuisine (Fig.84). Pampushky are made of yeast dough from wheat, rye or buckwheat flour. They are usually baked and not fried. Salty pampushky have no filling: they are usually seasoned with garlic sauce and dill. Then they are served as a side dish with red borshch. Sweet pampushky are a dessert and are filled with fruit, berries or poppy seeds and topped with powdered sugar.

Syrnyky is a dessert made from fried quark with raisins and usually served with sour cream or jam (Fig.85).

Varennia is a traditional jam made by cooking berries and other fruits in sugar syrup (Fig.86). It is rarely consumed independently. It is usually added as a filling to sweet pampushky and other desserts. If the berries and fruit are crushed to the state of a puree, then such a jam is called **povydlo** and not **varennia** [15].



Fig.83.Kutia – sweet kasha



Fig.84.Sweet pampushky with jam



Fig.85. Syrnyky (quark fritters)



Fig.86. Varennia (jam)

2.2.6. Culinary visit cards of 20th-century Ukraine

Kyiv creamcake (*Kyivsky tort*) is a brand of dessert cake, produced in Kyiv since December 6, 1956 by Kyiv Confectionery Factory (Fig.87). It became popular all over Soviet Union. When Ukrainians travelled across the USSR they presented their friends with this cake. It was a kind of souvenir. The cake has a special package depicting the horse chestnut leaf, the informal symbol of Kyiv. The creamcake has two airy layers of meringue with hazelnuts, chocolate glaze, and a buttercream-like filling.



Fig.87. Kyiv creamcake

Chicken Kyiv meatballs with butter (*kotleta po-kyivsky*) is a dish made of chicken fillet pounded and rolled around a cold piece of butter, then coated with eggs and bread crumbs, and either fried or baked (Fig.88). It first appeared at the beginning of 20th century but became really popular after the Second World War [15].



Fig.88. Chicken Kyiv meatballs

2.2.7. Traditional beverages

Ukrainian traditional cuisine includes not only dishes but also alcoholic and non-alcoholic beverages.

The most well-known **alcoholic beverage** is *gorilka* – a kind of vodka, containing 40% of alcohol (Fig.89). Fruit, spices, herbs or red pepper can be added to it to make its flavour unique [20].

Medovukha (mead) is a fermented alcoholic beverage made from honey, water, and yeast (Fig.90). Its flavour depends on the plants frequented by the honeybees, the length of time and method of ageing, and the specific strain of yeast used. The beverage has up to 9% of alcohol.

Nalyvka is a homemade wine made from different berries (Fig.91). Berries are put into a big glass bottle and some sugar is added. After the berries ferment, the liquid is separated from the berries, and put into corked bottles. The berries can be used to make sweet *pyrizhky* (baked or fried pastry). The wine has about 15% of alcohol.

Both medovukha and nalyvka are now produced in special wine factories and can be bought in the supermarkets all over the country [14; 15; 16].



Fig.89. Classical gorilka



Fig.90. Medovukha



Fig.91. Nalyvka

Among **non-alcoholic beverages** the most popular ones are uzvar, kvas, kefir, baked milk and fermented baked milk.

Uzvar is a special type of compote made with dried fruit, mainly apples, pears and plums (Fig.92). In the past it was especially popular in winter when there were no fresh fruit. This beverage contains vitamins that humans lack in winter.



Fig.92. Uzvar

Kvas is a sweet-and-sour sparkling beverage brewed from yeast, sugar and dried rye bread. It is of dark brown colour and resembles Coca-Cola. In the traditional society it was produced by the housewives at home (Fig.93). In the 20th century they started to produce it in factories and it was sold on tap in the streets (Fig.94.) Nowadays this practice has almost completely disappeared. Today kvas is sold in bottles and is available in any supermarket (Fig.95)[14; 16; 19].



Fig.93. Homemade kvas



Fig.94. Kvas sold on tap (Kyiv, 2005)



Fig.95. Bottled kvas

Kefir is fermented milk. This white drink is similar to a thin yoghurt (Fig.96). It is made from kefir grains, a specific type of mesophilic symbiotic culture. It is prepared by inoculating the milk of cows, goats or sheep with kefir grains. Kefir is a common breakfast, lunch or dinner drink. It is consumed at any time of the day with pastries or is used as an ingredient for cold soups. Nowadays it is sold in various packaging, as can be seen in the photo below:



Fig.96. Kefir

Priazhene moloko is baked milk. It is made by simmering milk on low heat for eight hours or longer (Fig.97-98). In rural areas, baked milk was produced by leaving a jug of boiled milk in an oven for a day or overnight until it was coated with a brown crust. Prolonged exposure to heat causes reactions between the milk's aminoacids and sugars, resulting in the formation of melanoid in compounds that give it a creamy color and caramel flavor.



Fig.97. Homemade baked milk



Fig.98. Bottled baked milk as found in supermarkets

Riazhanka is fermented baked milk (Fig.99). It is made from natural milk, which is first pasteurized to obtain baked milk, which is then fermented with a special fermented milk starter. The milk was steamed in the oven for a long time – until golden brown, cooled to room temperature, seasoned with a spoon or two of sour cream or cream, covered and put in a warm place to set. After 12 hours, the fermented baked milk was ready, then it was cooled again and used to dress dumplings and pancakes, fritters and cakes, eaten with bread and pies. Riazhanka is still one of the most popular drinks today [15].



Fig.99. A carton of fermented baked milk

Questions:

1. What are the two types of bread in Ukrainian cuisine? What variety of bread can only be found in Eastern Europe? Which type of flour are they made with?
2. Name the three varieties of traditional white bread and say on what occasions they were made.
3. Why was black bread more popular in the past?
4. What varieties of cereals are grown in Ukraine? What dishes are cooked with them?
5. Which type of cereal is cultivated predominantly by Eastern Slavs? Why is it so popular with Ukrainians?
6. What is the most popular appetizer in Ukraine? Why?
7. What is the most popular soup in Ukraine? List its main ingredients.
8. Name some of the most widespread second courses in Ukrainian traditional cuisine. What are they made with?
9. What are the two most famous non-alcoholic beverages of Ukrainian cuisine? How are they produced?
10. What are the three milk-based beverages that are extremely popular in Ukraine?
11. Name the two visit cards of Ukrainian cuisine of the 20th century.
12. What are the most popular appetizers in your country?
13. Name some of the most well-known first courses of your cuisine and list the most popular ingredients.
14. List the most favoured second courses and their ingredients.
15. What are the most popular desserts in your country?
16. What beverages belong to the traditional cuisine of your country?

Task 1. Look at the pictures and provide the right answer. Be ready to justify your choice.

1. What is the name of this traditional bread?



2. What kind of flour is this bread made with?



3. Which of the soups shown below contains sorrel?

a)



b)



c)



4. How do Ukrainians name the second course shown below?



5. What is the beverage in the picture below called?



Task 2. Prepare a report with a presentation on one of the topics given below:

1. Varieties of bread in Ukraine and your motherland.
2. Comparing first courses in Ukrainian cuisine and the cuisine of your country.
3. The most popular second courses in the traditional cuisines of Ukraine and your motherland.
4. Desserts in Ukraine and your country: similarities and differences.
5. A comparative study of traditional dishes. *Choose two dishes (one belonging to Ukrainian cuisine and one belonging to your native cuisine) that have much in common, provide their detailed descriptions with recipes. Try to explain the reasons why they are so similar.*

TEST

Test yourself on the topic “Ukrainian traditional cuisine”

Choose the right answer *a*, *b* or *c* for each question.

- 1. What is now known as Ukrainian traditional cuisine was initially the cuisine of**
 - a) aristocracy
 - b) commoners
 - c) Polish conquerors

- 2. Greasy dishes and alcohol were very popular because**
 - a) people used to work hard in cold climate
 - b) the soil was infertile
 - c) these dishes were not widely available

- 3. Traditional cuisine is now losing popularity among Ukrainians because**
 - a) their the way of life has changed
 - b) they believe western dishes are tastier
 - c) traditional ingredients are no longer available

- 4. A loaf of traditional richly decorated white bread baked exclusively for festive occasions is called**
 - a) palianytsia
 - b) kalach
 - c) korovai

- 5. The so-called black bread is made with**
 - a) wheat flour
 - b) buckwheat flour
 - c) rye flour

- 6. Lard was extremely popular because**
 - a) it is a nourishing product of long-term storage
 - b) it was very expensive
 - c) it belonged to the cuisine of aristocracy

- 7. Traditional first courses in Ukraine consist of**
 - a) salads
 - b) soups
 - c) dairy products

- 8. Ukrainian borshech can contain up to**
 - a) three ingredients
 - b) five ingredients

c) thirty ingredients

9. The red colour of borsch is due to

- a) tomatoes
- b) beetroots
- c) cherries

10. What is the name of a traditional fish soup?

- a) green borsch
- b) yushka
- c) okroshka

11. Which second course is most often mentioned in Ukrainian literary works?

- a) deruny
- b) pampushky
- c) varenyky

12. Which dish is known as the Ukrainian version of dolma?

- a) kholodets
- b) mlyntsi
- c) golubtsi

13. The traditional sweet gruel (kasha) served at Christmas and at funerals is called:

- a) okroshka
- b) kutia
- c) varenyky

14. Which of the following dishes does not belong to desserts?

- a) Kyiv cream cake
- b) varennia
- c) galushky

15. Which traditional non-alcoholic beverage resembles Coca-Cola in colour and taste?

- a) uzvar
- b) kvas
- c) kefir

16. Which of the alcoholic beverages has the lowest alcohol content?

- a) nalyvka
- b) gorilka
- c) medovukha

Chapter 3.

ARCHITECTURAL IDENTITY OF UKRAINE

3.1. General remarks on the types of architecture

Perhaps the two most representative visit cards of any nation are the way people dress and the buildings they build, because when foreigners come to visit a new place, they first see the clothes the locals wear and the architecture. Tourists go sight-seeing around the country, which means that they are interested in getting acquainted with its architectural identity.

If we want to study the architecture of Ukraine we should bear in mind several important things.

In the past there were few public buildings except for churches. The population used to be very poor. The typical landscape in the villages and towns of medieval and early modern Ukraine consisted of poor huts (khatas) of common people (peasants or town dwellers), private houses of people who were a little better off, very bad roads, which were impossible to use in autumn and spring, and churches (Fig.100-102). The only type of monumental architecture was religious architecture. Churches were the tallest and the richest buildings in a village or a town, they were like lighthouses for sailors, because they were seen from afar by the approaching visitors. They were really beautiful and imposing with their golden domes and tall steeples. They were gorgeous outside and richly decorated inside with gold, wood carving, frescos and icons of saints, etc. For the people of those days who spent most of the time in hard work churches were like a small piece of paradise, to which they all wanted to go after death. The beauty of the church symbolized God's love and might.

A medieval Ukrainian chronicle describes **the reasons for which Prince Volodymyr the Great (10th c.) chose Orthodoxy as a monotheistic religion** for the population of Ancient Rus. Ancient Slavs were pagans, they had many gods, but Volodymyr realized that this religion was outdated and decided to convert his subjects to one of the monotheistic religions. Therefore he sent his ambassadors to different countries: to a catholic country in Western Europe, to the Orthodox Byzantine empire and to a Muslim country. The ambassadors visited these countries and returned to Kyiv. Prince Volodymyr asked them which religion they suggested adopting. The ambassadors described very thoroughly the way people prayed, the service as well as the architecture of religious buildings – churches and mosques. They were most impressed by the church service in Byzantium where the Greeks lived. They were charmed by the beautiful music, choirs and the richly decorated interior of Orthodox churches. They thought they found themselves in paradise when they entered the Greek church. In a catholic church everything was much more modest and less impressive according to the ambassadors. The ambassadors also started to praise Islam because they liked the mosques and their beauty very much. Prince Volodymyr had to think it all over, because **it was a**

very responsible choice. He was choosing between Greek Orthodoxy and Islam. And the only reason for which he chose Orthodoxy was because Muslims are not allowed to drink alcohol. Here in cold climate it was impossible to survive without consuming alcohol because in those days there was no central heating and most people were involved in hard physical labour in the open air. Therefore the final decision was to adopt Orthodoxy and to organize a massive christening ceremony in the Dnieper River in the summer of 988. Nowadays people can't be forced to adopt this or that religion but in those days things were quite different. The inhabitants of Kyiv were forced to gather on the bank of the Dnieper and were made to enter the water which is an indispensable part of the ceremony, and an Orthodox priest, who was invited to Kyiv from Constantinople, held the christening ceremony. Many people were against this procedure because they didn't want to give up the religion of their ancestors but the authorities didn't care. This is how orthodoxy was adopted on the territory of present-day Ukraine.

Going back to architecture, we must stress again that from the previous epochs predominantly churches were preserved because they were made of stone. Palaces of rich magnets were also made of stone and can still be seen in different regions of the country. However, the majority of private buildings were made of cheap short-life materials like wood, clay and hay. Therefore they did not survive, but they can now be reconstructed from descriptions, drawings and 19th-century photos. Below you can see Taras Shevchenko's drawings showing typical Ukrainian landscape of the 1st half of the 19th century.



Fig.100. Pochaivska Lavra. Drawing by Taras Shevchenko



Fig.101. Reshetylivka in Poltava region.
Drawing by Taras Shevchenko



Fig.102. Typical Ukrainian landscape.
Drawing by Taras Shevchenko

Questions:

1. Why do the vast majority of surviving buildings that were constructed before the 19th century belong to religious and not secular architecture?
2. Why haven't the majority of secular buildings of that era survived to this day?
3. Describe the typical landscape of a medieval Ukrainian town or village.
4. What does an Ancient Rus manuscript say about the reasons for adopting Orthodoxy by Prince Volodymyr the Great?
5. What types of buildings have survived from the previous epochs in your country?
6. Is architecture in your country influenced by religion? If so, in what way?

3.2. Architectural styles in different epochs

3.2.1. The Byzantine style and its local variety

The great churches built after the adoption of Christianity in 988 were the first examples of monumental architecture in the East Slavic lands. The architectural style of Kyiv Rus was strongly influenced by Byzantium. **Byzantine architecture** was eclectic, at first drawing heavily on Roman temple features. Their combination of the basilica and symmetrical central-plan (circular or polygonal) religious structures resulted in the characteristic Byzantine Greek-cross-plan church, with a square central mass and four arms of equal length. The most distinctive feature was the domed roof. Byzantine structures featured soaring spaces and sumptuous decoration: marble columns and inlay, mosaics on the vaults, inlaid-stone pavements, and sometimes gold coffered ceilings. The architecture of Constantinople extended throughout the Christian East and in some places, notably present-day Ukraine, remained in use after the fall of Constantinople in 1453 [22]. Drawing on their own tradition of wooden folk architecture and on certain Western influences, the architects of Kyiv Rus adapted the Byzantine style to local conditions and created their own synthesis. This original and creative interpretation permits one to speak of the local Old Rus style.

Kyiv grand prince Volodymyr the Great built the first stone church – **the Cathedral of the Holy Mother of God** also known as the **Church of the Tithes** (989–96) (Fig.103). Its second name is due to the fact that everyone in Kyiv Rus had to pay one tenth of their income as a tax to support the construction of the church. Only its foundations have survived, but its plan and construction were reproduced in a number of churches in Ancient Rus. Under Prince Yaroslav the Wise Kyiv became one of the important capitals of Europe. Prince Yaroslav encircled the city with defensive walls. Of the three city gates only the remains of the **Golden Gate**, which was topped by the Church of the Annunciation, have been partly preserved (Fig.105). The masterpiece of the Princely era is, however, **St. Sophia Cathedral** (1037–1054) (Fig.104). The original structure was a monumental, rectangular temple with five naves and five apses on the eastern side; its prototype was Hagia Sophia in Constantinople. It had a balcony on three sides and was topped by thirteen domes in a pyramidal arrangement.

There is a significant difference between an Orthodox church and a Catholic church as far as interior decoration is concerned. First, orthodox churches have an iconostasis (a wall with rows of icons), which separates the altar from the main part of the church (Fig.106). Catholic churches, on the contrary, do not have an iconostasis. The altar is usually open for viewing by parishioners (Fig.107). Second, in an orthodox church the depiction of saints and scenes from the Bible can be found in the icons of the iconostasis and frescos on the walls. In a catholic church, however, statues of saints, the Virgin Mary and Christ and not flat images prevail.



Fig.103. Reconstruction of the interior of the Church of the Tithes



Fig.104. Reconstruction of original exterior of St. Sophia Cathedral



Fig.105. Golden Gate in Kyiv



Fig.106. The interior of an orthodox church



Fig.107. The interior of a catholic church

3.2.2. The Ukrainian Baroque style

The Baroque is a highly ornate and elaborate style of architecture, art and design that flourished in Europe in the 17th and first half of the 18th century. Originating in Italy, it spread quickly to France and the rest of Europe. This style penetrated to Ukraine from Poland. Its most vivid features include bright colours (white, blue, green, yellow or golden), abundance of floral decorative elements and frescos. Baroque buildings are dynamic and dramatic, both using and breaking the rules of classical architecture. Inside, the architecture echoed theatrical techniques – painted ceilings made rooms appear as if they were open to the sky and hidden windows were used to illuminate domes and altars [24].

The majority of churches and monasteries that were built during Kyiv Rus period in Byzantine/ Old Rus style, were externally redesigned and expanded in the course of the **17th –18th centuries**. They were reconstructed in **the Ukrainian Baroque style**. New church domes and elaborate exterior and interior ornamentation were added. Examples include the grand **St. Sophia Cathedral of Kyiv** built between 1037–1054 (Fig.108), **Kyiv Pechersk Lavra** complex founded in 1051 (Fig.109), **Vydubitsky Monastery** established in the 11th century (Fig.110) and **Pochaiv Monastery** founded in the 13th century (Fig.114), **Church of the Saviour at Berestove** built between 1113 to 1125 (Fig.112) and the **St. Cyril's Church** constructed in the 12th century (Fig.111). They can still be found in the Ukrainian capital. Thus, during the epoch of Zaporizhian Cossacks in the 17th –18th centuries, the unique Ukrainian Baroque style gradually developed under the western influences of Polish culture. This style reflected the tastes of wealthy Cossacks. **Ukrainian Baroque architecture** was distinct from Western

European Baroque in that its designs were more constructivist and its ornamentation was more moderate [26; 36].

It must be mentioned that in the 1930s during the antireligious campaign in the USSR many of the ancient churches were demolished. They were rebuilt only in the 1990s in independent Ukraine. **Saint Michael's Golden-Domed Cathedral** (built in 1108, destroyed in 1934, rebuilt in the 1990s) is one of the brightest examples (Fig.113).

The beginning of the 18th century was the period of intensive stone construction in Kyiv. Wealthy people started building stone mansions. Some of them have survived to this day. One of such examples is the mansion of Kyiv mayor Yan Bykovsky, built in the then popular Baroque style (Fig.115). This building is also known as the House of Peter the Great. According to some sources the emperor stayed in it during his visit to Kyiv in 1706.



Fig.108. St. Sophia Cathedral



Fig.109. Kyiv Pechersk Lavra Monastery



Fig.110. Vydubitsky monastery in Kyiv

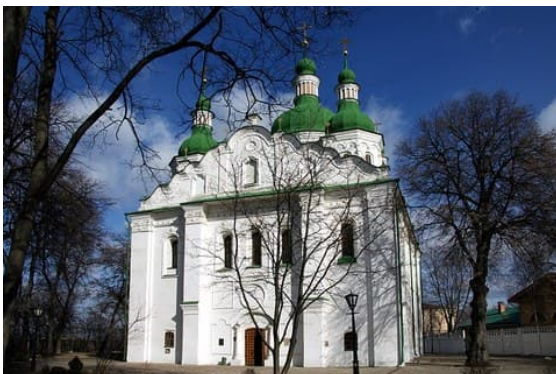


Fig. 111. St. Cyril's Church in Kyiv

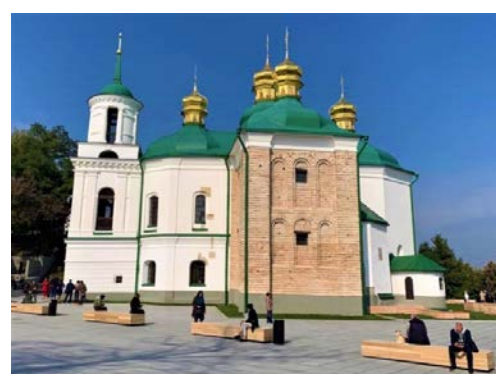


Fig.112. Church of the Saviour at Berestove (Kyiv)

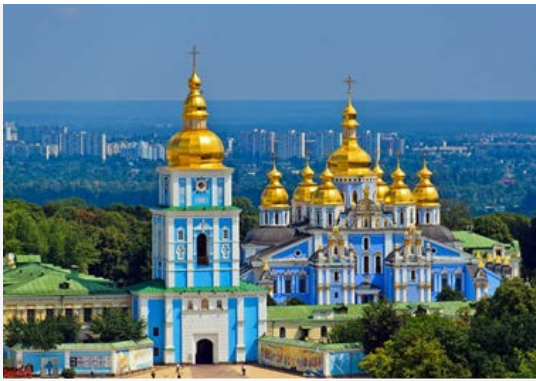


Fig.113. St. Michael's Golden-Domed Cathedral in Kyiv Fig.114. Pochaiv Lavra in Ternopil region



Fig.115. Yan Bykovsky's mansion in Kyiv

3.2.3. The Rococo style

In the mid-18th century the influences of a more decorative style – the Rococo – made themselves felt. Rococo was perhaps the most rebellious of design styles. Often described as the final expression of the Baroque movement, it was exceptionally ornamental, theatrical and illogical – a style without rules. It originated in France and then filtered down to other European countries [25].

European architects hired by imperial authorities acquired the opportunity to realize their projects in the picturesque landscape that many Ukrainian cities and regions could offer. **St. Andrew's Church** (1747–1754), built by Bartolomeo Rastrelli, is a notable example of late Baroque – early Rococo architecture, and its location on top of one of Kyiv hills made it a recognizable monument of the city (Fig.116). An equally notable contribution of Rastrelli was **Mariinsky Palace** that was built to become a summer residence of the Russian Empress Elizabeth (Fig.117). Mariinsky Palace is the first surviving non-religious public building constructed in the Rococo style. Nowadays it serves as a residence of the Ukrainian President [36].

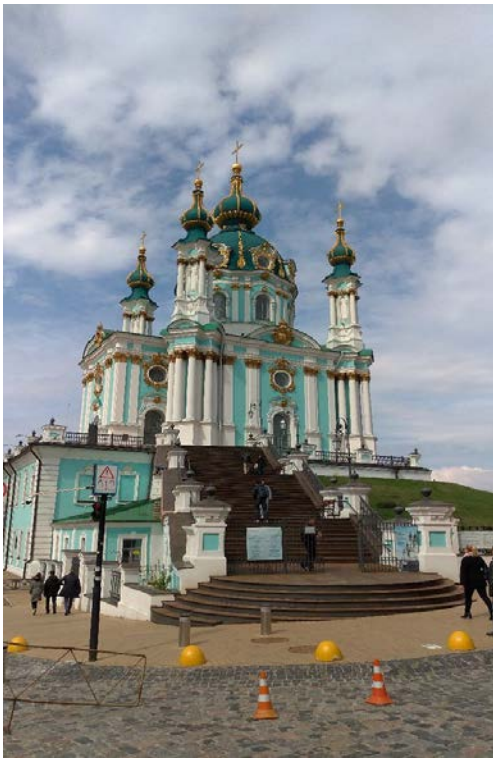


Fig.116. St. Andrew's Church in Kyiv Fig.117. Mariinsky Palace in Kyiv

3.2.4. Classicism

At the end of the 18th century Europe witnessed another revival of interest in classical Greco-Roman heritage. The interest in classical architecture was spurred on by important archaeological discoveries in the mid-18th century, which widened the perception of Greek and Roman buildings. Classicism of the 19th century was not a mindless imitation of Greco-Roman architectural forms and interiors. It was an aesthetic fascination with classical architecture and its creative interpretation but it did not lie in blind copying ancient buildings. The subsequent need for new functionality introduced new building typologies. The introduction of new technologies and materials allowed for a novel building structure. Classicism soon became a pan-European style. And it was equally suitable for empires, nascent democracies and emerging nation states. This style is rational and logical. It is characterized by the subtlety of the laconic decor, the expediency of the forms [23].

Classicism dominated in Ukrainian architecture throughout the whole of the 19th century. Its calmness and coldness replaced the restlessness of the Baroque. City planning reflected classicism in its geometric, regular street layout, symmetric arrangement of buildings, and an orderly reconstruction of old cities such as Kyiv, Chernihiv, Kharkiv and Poltava. After the Turks had been expelled from the Black Sea region and the Crimea, the towns of Kherson, Mariupol, Mykolaiv, Odesa, Sevastopol developed rapidly. Many industrial and municipal buildings (e.g. a cloth factory in Dnipro) (Fig.120) as well as of educational institutions – Nizhyn Lyceum, Kyiv University (Fig.124), Odesa University were erected in the new style. Some famous classical constructions were

built in Poltava and Odesa: Prymorskyi Boulevard, the Vorontsov palace, the Potemkin steps in 1841 by Francesco Boffo. The finest examples of classicism are the palace of Hetman Kyrylo Rozumovsky in Baturyn (1799, by Charles Cameron) (Fig.121), the palace of Petro Zavadovsky in Lialychi (1794, by Giacomo Quarenghi), the Galagan palace in Sokyryntsi (1829, by P. Dubrovsky) (Fig.122); Oleksandriia Dendrological Park in Bila Tserkva, Sofiivka Park in Uman and the Vorontsov palace and park in Alupka. The majority of the architects were foreigners. Therefore their masterpieces rarely bore any relation to Ukrainian architectural traditions.

More churches built in the style of classicism have been preserved in Kharkiv and Poltava regions than elsewhere (Fig.118-119, 123). They usually have a central plan, like the cathedral in Khorol (1800) and the belfry (1844) of the Kharkiv Dormition Cathedral. Urban architecture, particularly the city halls in Kharkiv, Poltava, Kyiv and Lviv (1827–35, by J. Markl and F. Tresther), reflected this style.

Interestingly enough, the exteriors of orthodox and catholic churches built in the style of classicism are very similar to each other, while their interiors remain different (Fig.125-126) [21].



Fig.118. Governor's House in Poltava (built in 1811) Fig.119. Administrative building in Poltava



Fig.120. Cloth factory in Dnipro (Katerynoslav)



Fig.121. Rozmovsky's Palace in Baturyn



Fig.122. Galagan's Palace in Sokyryntsi (Chernigiv region)



Fig.123. Dormition Cathedral in Kharkiv



Fig.124. Taras Shevchenko National University of Kyiv



Fig.125. St. Alexander's Catholic Cathedral in Kyiv

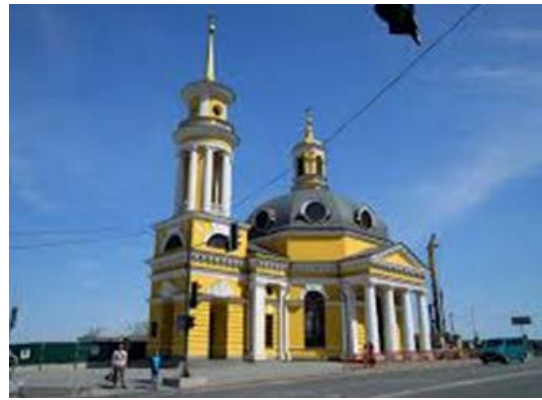


Fig.126. Nativity Orthodox Church in Kyiv

3.2.5. Eclecticism and Art Nouveau

The end of the 19th century and the beginning of the 20th century witnessed industrial and housing construction boom in Kyiv. The fast developing city attracted many famous architects who wished to work here. Museums, theatres, educational establishments, buildings of different ministries as well as gorgeous private houses and residential blocks for rich town dwellers were built in this period. It was the time when classicism started to give way to **Eclecticism** and **Art Nouveau**.

Eclecticism means either the combination of features of different styles in one building or an imitation of one of the historical styles which existed before. In case of imitation they usually add prefixes neo- or pseudo- to describe the style of the building. A good example is **Sirotkin's residential block** in Kyiv (Fig.127). It was constructed in 1900–1902 in the Neo-Renaissance style with elements of Art Nouveau. Other buildings of the epoch include Pseudo-Gothic **St. Nicholas' Catholic church** in Kyiv (1897–1900, by Vladyslav Horodetsky) (Fig.128); Pseudo-Byzantine **St. Volodymyr's Cathedral** in Kyiv (1862–1896, by Aleksandr Beretti) (Fig.129); and the **Trinity Cathedral** in Pochaiv (1906, by Aleksei Shchusev, built in Old Rus style) (Fig.130).



Fig. 127.Sirotkin's residential block in Kyiv



Fig. 128. St. Nicholas' Catholic Church in Kyiv



Fig.129. St. Volodymyr's Cathedral in Kyiv



Fig.130. Trinity Cathedral in Pochaiv

Art Nouveau is the style of the beginning of the 20th century which reflects the tastes of rich bourgeoisie. It is not uniform, it encompasses individual styles of different architects who made use of decorative elements of historical styles but also desperately tried to find new ways of expressing their artistic ideas. However, the common feature that unites the majority of buildings belonging to this period is the use of new materials in decorating the exterior (e.g. ceramic tiles with different floral ornaments) and new technologies like steel frames in buildings.

Many residential blocks and mansions for wealthy families were built in Kyiv in this style. See pictures below (Fig.131-134).





Fig.131-134. Art Nouveau residential blocks and mansions in Kyiv

As far as public buildings belonging to the style of Art Nouveau are concerned, some of them constitute visit cards of Ukrainian capital. These include **Kyiv Opera House** and **Bessarabsky Market Hall**.

Kyiv permanent opera troupe was established in 1867 but it didn't have its own building. Then a special city theatre was built but it burned down in 1896. Several years later the construction of a new building began in the same place. It was the project of an architect of German origin Viktor Schröter. The building in the style of early Art Nouveau was inaugurated in 1901 (Fig.135). At first its exterior did not appeal to the residents of Kyiv. It was heavily criticized because it seemed awkward to them as it resembled a tortoise. However, the acoustics were perfect, therefore it soon became very popular with opera lovers.



Fig.135. Kyiv Opera House (1901)

Bessarabsky Market Hall in Kyiv was constructed in the style of late Art Nouveau in 1912 (Fig.136). It was the first market hall in Kyiv. Before it was built

traders had to gather in the open air in the city squares, which wasn't very convenient. The market hall was built by the architect Henryk Gaj with the money donated by a rich Jewish merchant. The building is beautifully decorated with reliefs showing Ukrainian farmers with domestic animals (Fig.137-138). The innovative feature of the building is that it possesses a glass roof, which makes the interior well-lit. It was also the first market hall in Ukraine that had refrigerators for meat, milk and other perishable products in the cellars [32].



Fig.136. Bessarabsky Market Hall in Kyiv (1912)



Fig.137-138. Reliefs on the wall of Bessarabsky Market Hall

Questions:

1. Name the first two stone cathedrals that were built in Kyiv after the adoption of Christianity. What style were they constructed in?
2. Describe the main features of the Byzantine style.
3. Why is it possible to talk about the unique Old Rus style in architecture?
4. List architectural styles in Ukraine (10–19th c.) in the order of their emergence.
5. What are the most prominent features of the Baroque style and when was it popular?
6. What are the differences between the Ukrainian and European Baroque style? Name several monuments that were built in Ukraine in this style.

7. Give a brief description of the Rococo style. What are the surviving monuments of architecture belonging to this style in Kyiv? Have any secular buildings of this style survived in Kyiv?
8. Which style dominated in Ukraine throughout the whole of the 19th century? What are its main features?
9. Name some of the buildings constructed in this style in different Ukrainian regions. Why are there so many non-religious buildings in the style of classicism that have survived to this day?
10. When did eclecticism start to gain ground in Ukrainian urban landscape? Describe its main features.
11. Whose tastes does Art Nouveau express and what are its main features?
12. What are the most famous public buildings in Kyiv belonging to the style of Art Nouveau?
13. Does architecture in your country bear the influence of such European styles as the Baroque, the Rococo, Classicism or Eclecticism?

3.3. Famous architects of the late 19th – early 20th centuries

Vladyslav Horodetsky (1863–1930) was a Ukrainian architect of Polish descent, who is best known for his contribution to the urban development of Kyiv (Fig.139). Horodetsky was born into a noble Polish family in Vinnytsia Oblast, Ukraine. His ancestors were big landowners in Podillya region. He finished a real gymnasium in Odesa and then graduated from the Imperial Academy of Arts in St. Petersburg in 1890. Upon graduation Horodetsky moved to Kyiv, where he lived for almost 30 years. His architectural masterpieces that still adorn Kyiv include the **House with Chimaeras** (now the residence of the Ukrainian President), which he constructed for himself (Fig.143); **St. Nicholas' Catholic Cathedral** built in the Pseudo-Gothic style (Fig.140); **Karaite Kenesa** (Fig.141) and **National Art Museum of Ukraine** (Fig.142). Horodetsky often worked together with a sculptor from Milan, Emilio Sala, who was an instructor at Kyiv City College.

Horodetsky was a bold experimenter. He applied a unique technology to construct the House with Chimeras on a steep slope, which in those days was a breakthrough in engineering. He also used a newly-invented material to construct his masterpieces – concrete (including reinforced concrete). It was of white colour and made the buildings look festive. Unfortunately back in those days it was unknown that with time concrete absorbs dust and gets dark grey. It is for this reason that these buildings now look a bit gloomy.

After the October Revolution of 1917 Horodetsky left Kyiv for Poland and worked there. Finally he decided to move to Tehran (Iran) to work on a project there. Among the buildings he constructed there is Tehran Railway Station. It is there, in Iran, that he died in 1930 and was buried at Doulab Catholic Cemetery in Tehran.

In 1996 a street right in the centre of Kyiv designed by Horodetsky was named after him [29; 36].



Fig.139. Vladyslav Horodetsky (1863–1930)



Fig.140. St. Nicholas' Catholic Church (1909)



Fig.141. Karaites Kenesa in Kyiv (1902)



Fig.142. Museum of Ukrainian Art in Kyiv (1899)



Fig.143. House with Chimaeras in Kyiv (1903)

Another architect whose buildings still give Kyiv its unique atmosphere is **Alexander Kobelev** (1860–1942), civil engineer, architect, corresponding member of St. Petersburg Society of Architects (Fig.144). He was born near St.Petersburg into the family of an officer. He studied at the 3rd military gymnasium in St. Petersburg, then, in 1880, entered the St. Petersburg Civil Engineering School. During the traineeship he took part in summer practical classes in Kyiv (1883) and later in other parts of Ukraine, building railway stations.

After graduation he ended up in Kyiv, where he served as a junior engineer responsible for the railroad network of Ukraine. He expanded and reconstructed **several railway stations** and in 1890 he participated in the expansion of **Kyiv railway station**. In 1898, he took the second place in the competition for projects of the **Kyiv Polytechnic Institute complex**, and two years later he replaced the winner of this competition Jerome Kitner in construction management. So he was directly responsible for the construction of the buildings of Kyiv Polytechnic Institute (Fig.149). In 1899 he started teaching at this Institute, and in 1912 he was

awarded the title of professor. He is the author of a great number of scientific articles and reports.

Being extremely active and hardworking, Kobelev did not limit himself to scientific and engineering work. He constructed several public buildings and residential blocks that still adorn the city centre. Kobelev's works are distinguished by an extremely successful interpretation of various historical styles. One of his masterpieces is the building that now houses the **National Bank of Ukraine**, constructed in 1902–1905 in the Neo-Renaissance style (Fig.145). He is also the author of the building that now houses **Kyiv telephone station** (1911) decorated in the Neo-Russian style (Fig.146), the building that now houses the **Ministry of Emergency situations** (1913) belonging to the Neo-Classical style (Fig.147). Other projects include the building of the **6th Male gymnasium** in Lukyanivka district (1913, Eclecticism) (Fig.150) and at least two **residential blocks** (Fig.151-152).

Alexander Kobelev was Vladyslav Horodetsky's contemporary and friend. Thanks to their healthy competition Kyiv became one of the most beautiful cities of Eastern Europe. Alexander Kobelev died during Nazi occupation of Kyiv in 1942 and was buried at Lukyanivske cemetery. In 2016 one of the streets near Kyiv central railway station with the chemico-technical laboratory designed by Kobelev was named after him [34; 36; 31].



Fig.144. Alexander Kobelev (1860–1842)



Fig.145. Neo-Renaissance National Bank of Ukraine (1902–1905)



Fig.146. Neo-Russian Kyiv telephone station (1911)



Fig.147. Neo-Classical Emergency Ministry (1913)



Fig.148. Pedagogical University (1906)



Fig.149. Polytechnic Institute (1899)



Fig.150. 6th Male gymnasium (1913)



Fig. 151. Neo-Gothic residential block (1912)



Fig.152. Residential block

To see more photos showing how Kyiv looked like at the end of the 19th century and the very beginning of the 20th century visit the following websites:

<https://apostrophe.ua/ua/news/kyiv/2024-05-28/tramvai-konnyie-brichki-i-pervyie-reklamnyie-banneryi-kak-vyiglyadel-kiev-v-kontse-xix-veka-foto/322462>

Questions:

1. What do you know about Horodetsky's background?
2. Why did many architects want to work in Kyiv at the beginning of the 20th century?
3. What architectural style did Horodetsky prefer?
4. Prove that Horodetsky made use of innovative ideas in architecture.
5. Name some of his masterpieces and describe them.
6. What were Kobelev's fields of interest?
7. What types of buildings did he construct?
8. What style did he work in?
9. What famous architects worked in your country in the late 19th – early 20th centuries?

3.4. Architectural styles of the 20th – early 21st centuries

3.4.1. The 1920s

The style that took the place of Art Nouveau is **Constructivism**. Its emergence is deeply rooted in the historical situation of the day. Constructivism was an artistic and architectural philosophy that was conceived by Vladimir Tatlin and Alexander Rodchenko in 1915. Abstract and austere, constructivist art aimed to reflect modern industrial society and urban space. The movement rejected decorative stylization in favor of the industrial assemblage of materials. Constructivists were in favour of art for propaganda and social purposes, and were associated with Soviet socialism. Constructivist architecture and art had a great effect on modern art movements of the 20th century, influencing architecture, sculpture, graphic design, industrial design, theatre, film, dance, fashion and, to some extent, music [36].

There are several bright examples of Constructivist architecture in Kyiv. These include the so called “Doctor’s House” – a block of flats in the city centre and the Building of Kyiv central railway station (Fig.153-154).



Fig.153. Residential block “Doctor’s House” in Kyiv



Fig.154. Kyiv Central railway station

3.4.2. The 1930s–1950s

These decades are dominated by the classical Soviet style often referred to as Stalin’s empire style. The buildings are tall and lavishly decorated, especially those that face big streets. The reliefs show workers and peasants and their achievements. Whole districts containing both public buildings and residential blocks in this style appeared in the centres of cities and towns rebuilt after the Second World War (Fig.158). The centre of Kyiv is not an exception to the rule. Khreschatyk Street was entirely rebuilt in the 1950s in this style (Fig.155-157). The aim of this monumental style was to show the might of the USSR.



Fig.155. Khreschatyk Street in Kyiv



Fig.156. Residential block in Khreschatyk Street



Fig.157. Residential block in Khreschatyk Street



Fig.158. Residential block of the 1950s

3.4.3. The 1960s

It was the period of intensive housing construction because the majority of urban families still lived in communal flats. Apart from that due to urbanization more and more people started moving from villages to the cities. Therefore, in order to provide every family with their own flat the government decided to start constructing cheap 5-storey residential blocks with small flats. They were easy to construct, especially those that were built from ready-made concrete blocks, so whole districts consisting of such houses soon emerged in the outskirts of many Ukrainian towns and cities (Fig.159-160). Although these buildings were ugly, and the flats there quite inconvenient with small rooms and low ceilings, this step helped to partially solve the housing problem. These buildings are often referred to as "khrushchovkas" after Soviet leader M. S. Khrushchev who was in power back then.



Fig.159. A typical 5-storey residential block made of ready-made concrete blocks.



Fig.160. Districts with 5-storey residential blocks

3.4.4. The 1970s–1980s

These decades are characterized by further construction of public buildings and residential blocks. The architectural visit card of this period is 9-storey residential blocks in the outskirts of each Ukrainian city (Fig.161-162, 164). 16-storey concrete blocks of flats were also widespread (Fig.163). The flats there were better planned than in 5-storey houses and the buildings were equipped with lifts. The majority of them were built from ferroconcrete blocks. Such residential blocks are unofficially referred to as “brezhnevkas” after L. I. Brezhnev, the Soviet leader then in power.



Fig.161. A typical 9-storey residential block of the 1970s.



Fig.162. A typical 9-storey residential block with perimeter balconies (1970s)



Fig.163. A 16-storey residential block of the 1970s.



Fig.164. A typical district with 9-storey residential blocks

The construction of public buildings followed the same style – minimalistic and functional. The brightest examples of this trend are Ukraina Concert hall, The House of Artists and Slavutych Hotel (Fig.165-167).



Fig.165. Ukraina Concert hall (1970)



Fig.166. Panorama of left-bank Kyiv with Slavutych hotel in the centre (1972)



Fig.167. House of Artists (1978)

3.4.5. The 1990s – early 21st century

This period witnessed the collapse of the USSR and the economic crisis that followed. The construction of new buildings came to a standstill. Many construction projects were frozen and buildings left unfinished. It is only on the turn of the millennium that housing construction was resumed. It is quite difficult to define the architectural style of the early period of Ukraine's independence. One of the prominent features of the buildings is that they have more than 16 floors. Here is an example of residential blocks of the early 2000s (Fig.168).



Fig.168. Left-bank Kyiv with high-rise residential blocks (2000s)

Questions:

1. What factors influenced architectural styles in 20th-century Ukraine?
2. Characterize the architecture of the 1920s.
3. Describe the main features of the architecture of the 1930s–1950s.
4. Why was the architecture of the 1960s and subsequent decades so plain?
5. What are the main features of architecture in independent Ukraine?
6. What styles dominated in your country throughout the 20th century?

3.5. Kyiv underground

A special type of urban architecture is represented by metro stations. The three largest Ukrainian cities can boast of their underground railroad. These are Kyiv, Kharkiv and Dnipro. Kyiv underground was inaugurated in 1960. When foreigners come to visit our country, they are pleasantly surprised by its cleanness and safety. The very stations, especially those located in the city centre, are architectural masterpieces (Fig.169-172). They look like underground palaces or museums. They are richly decorated with reliefs, mosaics, etc. The deepest station in the world is Arsenalna station located at a depth of 105,5 meters (Fig.169). Golden Gate station which opened in 1989 constitutes a stylization of an Ancient Rus church and has mosaic portraits of the princes and Orthodox saints (Fig.171). The central stations were proclaimed objects of cultural heritage and are protected by the state.

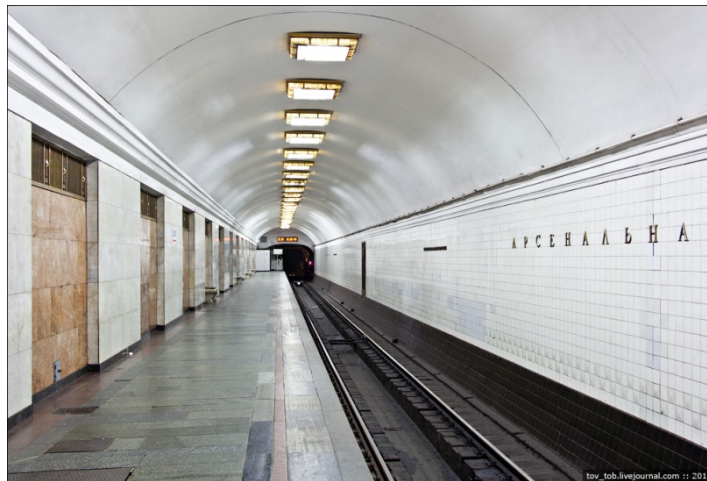


Fig.169. Arsenalna Station



Fig.170. Khreschatyk Station



Fig.171. Golden Gate station



Fig.172. University Station

Questions:

1. In what way do Ukrainian metro stations differ from European and American underground?
2. When was Kyiv underground inaugurated?
3. What is the deepest metro station in the world?
4. Find information on the underground in other Ukrainian cities.
5. Do big cities in your country have underground? Is it convenient, safe and cheap?

3.6. Traditional rural architecture

3.6.1. Ukrainian khata, its exterior and interior

The architecture of folk housing holds an important place among the monuments of folk art. Traditional housing in Ukraine is extremely diverse and has its own regional features. However, whatever the region historically one can see the development from one-chamber dwelling to two-chamber dwelling and later to three-chamber dwelling.

The house of a Ukrainian peasant called *khata* was originally a one-chamber construction with a dirt floor. The room served as a living room, a pantry and a hallway. However, later two-room dwellings came into being – in addition to the living room combined with the kitchen and pantry, a separate hallway appeared in them. Later even three-room dwellings consisting of a living room, a hallway and a pantry appeared. However, the size of the premises themselves did not change much. According to ethnographers, in most khatas that have survived from the late 19th and early 20th centuries, the living area was, in most cases, 5 x 5 m. The walls were made of clay and there was a thatched roof.

In the middle of the 19th century one-chamber dwelling could often be found in Central Ukraine. However, by the end of the 19th century, it had become quite rare. At the beginning of the 20th century, the absolute majority of khatas in Ukraine had a two-chamber layout. In some places in Ukrainian villages, such huts can be seen even today [27; 28; 37; 38].

A classical Ukrainian village house has white lime-painted walls outside and inside. On the outer walls of the house, especially around the windows, one could see various ornaments that performed a decorative function and had a sacred meaning (Fig.173). Every year before Easter, the hut was renovated, painted white and cleaned. Cleaning after the winter period symbolized the renewal of life. The interior of khatas, especially in Kyiv region, was richly painted with floral motifs – both the stove and the walls. Mineral (from clay) and vegetable paints were dissolved in water and used for picturesque floral paintings.

In the 18th–19th centuries khatas had approximately the same layout for both ordinary and wealthy peasants. At the end of the 19th – beginning of the 20th century, social stratification began as a result of the development of capitalist relations. During this period, significant differences between the hut of a wealthy and a poor peasant were already felt. The wealthy started building three-chamber houses, consisting of a living room (*svitlytsia*), a hallway (*siny*) and a separate pantry (*komora*). The largest number of them could be seen in the late 19th – early 20th centuries.

A khata was a place for family rituals and a symbol of well-being. This home space was diagonally divided into two parts: the left side (the corner with the stove) was the female half of the dwelling, and the right side (the corner called *pokuttia*) was the male half. The *pokuttia* is most often turned to the east.

The central and most important element of the interior of a Ukrainian khata was the *stove (pich)*. The stove is a true symbol of family comfort and happiness. It was located to the left or right of the entrance (Fig.174-175). The traditional stove was made of brick or clay, plastered, whitened, and was often decorated with floral ornaments. Most often, the stove was decorated with such patterns if there was a girl in the family waiting to get married. The stove was large and sometimes occupied one fourth of the living space. This is not surprising, because it was used for many activities: cooking – including baking bread and pies; drying fruits – pears, apples, berries, etc.; sleeping – in the cold season, the oldest and youngest members of the family usually slept on the stove. When a family moved to a new home, they would always take the embers from the old stove and bring them into the new house.

Pokuttia is the so-called “holy corner” where the icons were placed (sometimes up to 20–30 icons). There was also a candle in a lamp, and willow branches consecrated on Palm Sunday were placed behind the icons. The *table (stil)* was also considered to have magical power, symbolizing the prosperity of the family. It was the first item brought into a new house. It was a sin to sit on the table or put a hat on it (Fig.176).

An important furniture item for every woman was a dish rack (*polytsia* or *mysnyk*) – an open cupboard for dishes. It was placed near the door, displaying painted ceramic dishes.

Wooden benches (*pil* or *polyk*) have long been used for sleeping in Ukraine. They were placed near the stove. During the day, they served as a place for various household items, and at night, people used to sleep on them.

A *chest (skrynja)* was a traditional Ukrainian type of furniture in which clothes, valuables, jewellery and linen were stored. It belonged to a woman. A girl’s parents would buy a chest for her wedding, which she and her mother would gradually fill with various things necessary for married life: embroidered towels, scarves, blouses and ribbons. The chest was part of a girl’s dowry: the bigger and more beautiful the chest, the richer the bride. When a girl left her parents’ home, she would take her chest to her husband’s house, where she would use it all her life. The chest was inherited only after the death of its owner.

The *threshold (porig)* is a symbol of the beginning and end of a house. According to ancient beliefs, it is under the threshold that the souls of deceased ancestors who protected the family, resided. In Ukraine, there was a widespread belief: if you sweep to the threshold, the wealth will leave the house. That’s why older people sweep from the threshold into the house, so that “wealth stays in the house.” People attributed magical properties to the horseshoe, which was thought to bring happiness to the family. That’s why it was nailed to the threshold or above the door. According to the rules of folk etiquette, it was considered a sin to greet others or talk with them across the threshold. You were supposed to either invite a neighbor to your house, or go out into the yard yourself. That’s why they used to say: “Don’t shake hands across the threshold, because you’ll quarrel.” You couldn’t pass objects across the threshold either.

The most important factor was choosing the right place to build a khata, because the well-being of the family depended on that. For construction it was necessary to choose the “cleanest” place. Such a choice was sometimes made with the help of fortune-telling. The time when the house was built was also of great importance. Traditionally, summer and spring days were considered the best period. The ancestors of Ukrainians also believed that if you laid the foundation for a hut on a new moon, then the family would be prosperous. The best days of the week were Tuesday, Thursday, Friday and Saturday. In addition, there was another archaic rite – redemption. It was necessary to make a sacrifice in order to “strengthen” the house. In archaic times it was a human sacrifice, later it was replaced by an animal, and in modern times – a plant and several coins were enough [30; 33].



Fig.173. The exterior of a khata



Fig.174. The interior with the stove and a dish rack (Right-Bank Ukraine)



Fig.175. The interior with the stove and a dish rack (Southern Ukraine)



Fig.176. Pokuttia (the holy corner) with the icons and the table

To see more pictures showing the interior of village houses of different Ukrainian regions visit the following website: <https://spadok.org.ua/narodna-arkhitektura/inter-yer-ukrayinskoyi-khaty-riznykh-oblastey>

3.6.2. The preservation of folk architecture in Ukraine

With massive urbanization of the 1960s it became clear that rural traditional culture and way of life would gradually start to disappear and that the future generations of city dwellers wouldn't even know how their ancestors used to live. Therefore the authorities decided to establish an open-air museum of traditional architecture, depicting all the ethnographic regions of Ukraine. This is how **National Museum of Folk Architecture and Life of Ukraine** came to being. Located on the southern outskirts of Kyiv near the village of Pyrogiv, it occupies the area is 133,5 hectares. The Museum was founded on February 6, **1969**. Its establishment was preceded by public initiatives, in particular, the publication of an open letter (1965) of Ukrainian intellectuals to the authorities, insisting on the establishment of a museum of folk culture in Kyiv.

The government programme was developed by researchers of folk architecture and ethnography. The staff of the museum carried out expeditionary and search work to create architectural, artistic and household funds and open an exposition. The Museum was inaugurated in **1976**. Its territory houses 275 architectural exhibits of folk architecture of the 16th–20th centuries. Farmsteads with **rural houses** are formed with documentary accuracy and grouped according to the peculiarities of the layout of settlements of a particular historical, ethnographic and geographical region. **Wooden churches, windmills, wells** and other monuments of architecture and everyday life were also transported to the museum. More than **70 thousand household items, works of folk art, and tools** are kept in the museum's funds. The most interesting of the exhibits are the interiors of buildings. The museum contains a huge collection of **folk clothing, furniture and pottery, men's and women's clothing, one of the best collections of folk musical instruments** (Fig.177-181).

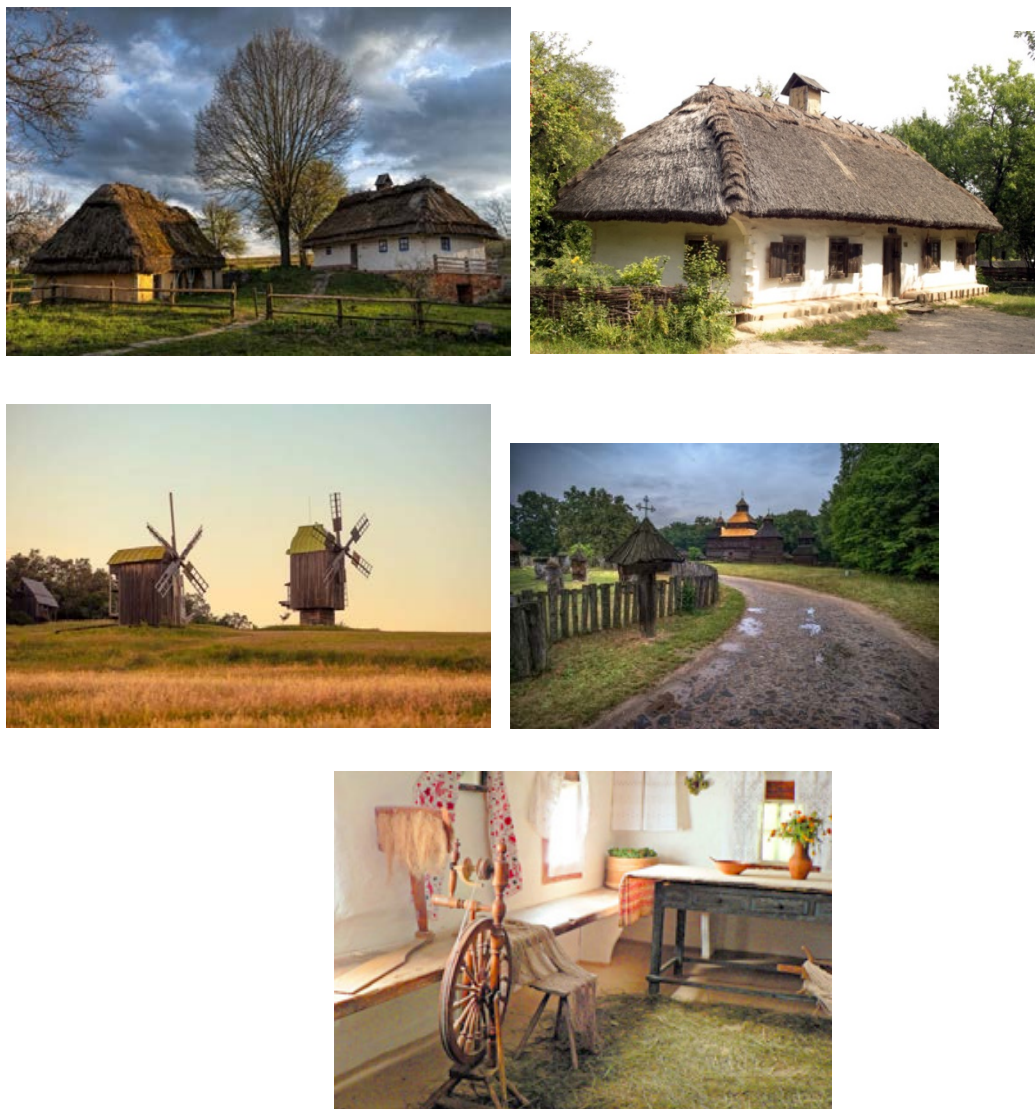


Fig.177-181. Open-air museum of folk architecture near Kyiv

Questions:

1. What is the traditional Ukrainian village house called?
2. Is its architecture the same all over the country?
3. What are the three historical types of khata in terms of layout?
4. Was the layout of a khata the same in different social strata?
5. When did social stratification make itself felt in traditional architecture?
6. What was the traditional exterior of a khata? How did it look like?
7. What was the role of floral paintings in the exterior and the interior?
8. Which object was considered the central part of any rural house? Why?
9. What is pokuttia?
10. Name other important objects and furniture items that could be found in a peasant's house.
11. What were the superstitions around the choice of place for a new khata?
12. What was the main reason for the creation of an open-air museum of folk architecture?
13. When was the museum established and when was it inaugurated? Why did it take so long to inaugurate it?
14. What exhibits does it possess?
15. Are there similar museums in your country? If so, be ready to talk about them.
16. What is the level of urbanization in your country? Is traditional way of life disappearing? If so, what is being done by the authorities to preserve the traditional culture?

Task 1. Look at the pictures and provide the right answer. Be ready to justify your choice.

1. Define the style of the building below:



2. Establish the style of the church in the photo:



3. Find out the style of the church in the picture below:



4. Is this the interior of an orthodox or a catholic church?



5. Which of the buildings is typical of the 1950s?

a)



b)



6. Were such residential blocks extensively constructed in the 1940s or 1960s?



7. Is this residential block typical of the 1960s or the 1970s?



8. Which part of the interior of a khata is shown in the photo below?



Task 2. Prepare a report with a presentation choosing one of the assignments given below:

1. Find more information on one of the buildings mentioned in this chapter and be ready to talk about the history of its creation and its structural peculiarities.
2. Find additional information about Horodetsky's works abroad (Poland, Iran) and be ready to talk about them.
3. Prepare a detailed report about one of the buildings designed by Kobelev that were not mentioned in this chapter.
4. Deliver a brief report on the architectural styles in your country before the 20th century and compare them with Ukrainian architectural landscape.
5. Speak about a famous architect of your motherland and his works.
6. Prepare a report on the architectural styles that dominated in your country in the 20th century.
7. Talk about the underground in your motherland. If there is no underground in your country of origin you may choose to talk about other means of urban transport or the railway system.
8. Prepare a report about folk housing in your country.

TEST

Test yourself on the topic “Architectural identity of Ukraine”

Choose the right answer *a*, *b* or *c* for each question.

- 1. When we start studying architecture of medieval Ukraine it turns out that the only buildings that have survived since then are churches because**
 - a) people back then were very religious
 - b) all the other buildings were deliberately demolished
 - c) churches were built from long-lasting materials

- 2. The only monumental stone buildings in medieval Ukraine were**
 - a) private buildings
 - b) secular public buildings
 - c) religious buildings

- 3. The first stone church constructed in Kyiv after the adoption of Christianity was**
 - a) Church of the Tithes
 - b) St. Sophia Cathedral
 - c) St. Andrew’s Church

- 4. The style of the churches in Kyiv Rus was known as**
 - a) the Baroque style
 - b) the Byzantine style with local elements
 - c) the Rococo style

- 5. In the 17th–18th centuries many old churches in Ukraine were reconstructed in**
 - a) the style of Classicism
 - b) the Rococo style
 - c) the Baroque style

- 6. The Ukrainian Baroque is different from the European Baroque in that buildings in Ukraine**
 - a) are more lavishly decorated
 - b) are simpler in decoration
 - c) have stone walls

- 7. The style that dominated in Ukraine throughout the whole of the 19th century is**
 - a) the Baroque style
 - b) Classicism
 - c) Eclecticism

8. There are many secular public and private buildings that have survived since the 19th century because

- a) the 19th century was the age of extensive construction of stone secular buildings
- b) no new churches were built
- c) the authorities stopped demolishing old secular buildings

9. Art Nouveau was the style that reflected the tastes of

- a) the clergy
- b) the emperor
- c) rich bourgeoisie

10. The 1920s were dominated by

- a) Eclecticism
- b) Art Nouveau
- c) Constructivism

11. The style of the 1930–1950s is characterized by

- a) gorgeous lavishly decorated public buildings and residential blocks
- b) simplistic 5-storey concrete residential blocks
- c) 9- and 16-storey concrete blocks of flats

12. The authorities started building residential blocks deprived of any decorative elements with small flats in

- a) the 1960s
- b) the 1970s
- c) the 1990s

13. Kyiv underground differs from European underground systems in that

- a) it is more expensive for passengers
- b) it is cleaner, safer and better decorated
- c) it has no deep stations

14. The central element of any rural khata was

- a) the table
- b) the stove
- c) the threshold

15. The corner where the icons hung is called

- a) porig
- b) pokuttia
- c) pich

16. The authorities decided to create an open-air museum of folk architecture near Kyiv because

- a) everyone was fond of village houses
- b) they wanted to develop tourism in Ukraine
- c) it became clear that rural culture and way of life were disappearing at an alarming rate due to urbanization, so they wanted to preserve what was left.

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